NATIONAL HONOR AWARDS FOR FACILITY EXCELLENCE

Celebrating A Decade of Design Excellence 1980-1990

Criteria for Jury Evaluation

Purpose
The project must exemplify the coordination of architectural and engineering disciplines with special emphasis placed on the facility having met building program requirements.

Leadership
The design or program must set exemplary standards or guidelines that can be used as a model for future Postal Service design activities.

Cost
The project must have met its construction cost limit and been designed in accordance with life-cycle cost analysis principles.

Appearance
The project must demonstrate aesthetic sensibility, be compatible with its environment, reflect a positive presence for the Postal Service, and exemplify a commitment to lasting design values in its architectural elements, materials, finishes, and landscaping.

Function
The project must demonstrate a high level of technical and functional proficiency in all aspects of performance.

Schedule
The project must have been completed within the agreed design and construction time schedule.

UNITED STATES POSTAL SERVICE

NATIONAL HONOR AWARDS FOR FACILITY EXCELLENCE

Celebrating A Decade of Design Excellence 1980-1990

Sponsored jointly by the United States Postal Service and the Design Arts Program of the National Endowment for the Arts

Message from the National Endowment for the Arts

Postal Service facilities are a vital link in a communication network that serves every household and business in the United States. The quality of these facilities is a major determinant of the quality of service provided by the Postal Service and thus a visible measure of the commitment of the Postal Service to serving its customers.

Good design—whether it be the architecture of a building, the interior plan of an office, or the graphics of a publication—can be an important tool in helping a federal agency achieve its mission. The Design Arts Program of the National Endowment for the Arts, through its Federal Design Improvement Program, is committed to assisting federal agencies achieve the highest standards of design. This program, initiated by President Nixon in 1972 and supported by each successive president, helps agencies like the Postal Service use public resources in a cost-effective way. With more than 35,000 post offices across the country and a public investment of more than $10 billion, our postal facilities directly affect every American. As such, it is important that these facilities reflect the best public design possible.

The National Endowment for the Arts is pleased to join with the Postal Service in recognizing those individuals in the public and private sectors who have made outstanding contributions to the design of Postal Service facilities, and to highlight on the following pages these successes as standards for future work.

John E. Frohnmayer
Chairman

Mina W. Berryman
Acting Director
Design Arts Program

Message from the United States Postal Service

The goal of the United States Postal Service's nationwide building program is to design, construct, and maintain facilities that are functionally efficient, cost-effective, fit well into the community and represent the highest possible design standards. Postal buildings serve as a reminder of the Postal Service's commitment to provide a prompt and reliable universal mail delivery system which binds the country together and contributes to the enhancement of the national well-being.

The interest and support of the National Endowment for the Arts in pursuing excellence in the design and construction of postal buildings reflects mutual awareness and aspiration of the Endowment and the Postal Service. The guidance and support of the Endowment have been pivotal to this initial program of awards and will be a contributing factor in the coming years.

The Facilities Department of the Postal Service administers the building programs and provides the necessary guidance for the most efficient use of all available resources. Postal buildings not only provide the needed housing for customers and employees but are a visible representation of the Postal Service's determination to provide mail services and products of the highest quality.

The postal projects across the country selected as award winners represent benchmarks of quality by which future designs can be measured.

Stanley W. Smith
Assistant Postmaster General

John N. Wiernicki
Director
Office of Design and Construction

Report of the Jury

Left to right

J. Robert Hillier, *FAIA, is founder and CEO of The Hillier Group architects, planners, interior designers, and construction managers with offices in Princeton and Philadelphia. The firm is the recipient of more than 140 design awards in its 24-year design history.*

Robert. T. Coles, *FAIA, is president of Robert Traynham Coles, Architect, P.C., with offices in Buffalo and New York City. He is the Distinguished Visiting Professor of Architecture at Carnegie-Mellon University in Pittsburgh.*

Deborah K. Dietsch *is editor-in-chief of* Architecture *and was formerly executive editor of* Architectural Record. *She has had prior experience in private practice and holds bachelor's and master's degrees in architecture.*

Leslie P. Tonkin *is principal in Tonkin/Hoyne Inc., P.C. in Seattle with more than 18 years experience in private practice. The firm is noted for the design of low-income housing and historic building restoration.*

Exra D. Ehrenkrantz *is president of The Ehrenkrantz Group in New York City. His work ranges from management systems and building technology to a specialty in building technology, public policy matters and energy.*

The award winners we selected are excellent examples of how architects have managed to surpass the constraints of low budgets and standard programs to create buildings related to their particular surroundings. They clearly stand out from the 120 entries to this competition. Most of the post offices we reviewed are cold, uninviting, and have lost their stature in the community as important public buildings. The need to accomplish functional efficiency on a tight budget requires the design architect of a post office to follow the assigned program to a much greater extent than other public building types, such as schools, courthouses, and libraries. Yet to be more competitive with other mail delivery companies, the Postal Service must encourage the design of facilities that are warm, inviting, and responsive to the user both inside and out. Several award-winning projects, such as the retail guidelines and Kit of Parts, indicate that the Postal Service is aware of this need and is taking at least the first steps to remedy the problem.

More significant than the design of individual buildings in this competition is the new direction taken by the Postal Service in developing its properties for different uses and higher densities in urban locations. The Rincon Center in San Francisco is one example of this trend, and we commend its redevelopment of an existing post office into a mixed-use complex, including low-income housing and new commercial uses. The courthouse interior in Denver also revealed an innovative approach adopted by the Postal Service in meticulously restoring an existing building for community benefit. However, the jury was disappointed that so few award submittals addressed solutions to historic preservation and adaptive reuse, given the fact that the Postal Service owns vast numbers of historic landmarks that are valued within their communities. The jury recommends that the Postal Service institute a program to evaluate how its historic properties be restored, redeveloped, or reused.

Another new program cited by jury was the Kit of Parts. Although the jury questioned the site responsiveness of the individual building design produced by this computer-generated program, we lauded its systematic approach to elevating the quality of design for such a large number of buildings. We commend the Postal Service for its willingness to experiment with such a controversial design program.

As reflected by this first awards program, the role of design within the Postal Service is clearly becoming more important as the agency embarks upon new programs involving private development, systems innovation, and its patronage of this honor awards program. With the increasing emphasis on design, it is very important that the Postal Service establish its goals and objectives in enhancing the way in which the post office relates to the specific needs of a community. Given today's competitive environment, the Postal Service has the opportunity to use design as one of the key resources by which it stakes out its place and role within society.

O'Hare Airport Mail Facility
Chicago, Illinois

This facility at one of the busiest airports in the world processes 600,000 pounds of domestic, military, and international mail each day. The sheer size and complexity of the building—nine acres under one roof, the need to accommodate airport expansion plans, and the fast-track design and construction requirements made strong coordination efforts between the Postal Service, the airport authorities, and the architect essential. The result is a functional, efficient, cost-effective, industrial building that uses exterior concrete forms and exceptional detailing to provide a high-visibility, high-quality facility at this important international location.

Jury Citation

It's difficult to describe an airport mail facility as absolutely elegant, but this building is—from the detailing of the lobby to the excellent choice of materials used throughout. At 390,000 square feet, it's quite large and essentially comprises a big box; yet its powerful entrance and low-cost, precast concrete cladding are skillfully manipulated to give the structure human scale and proportion. Well-organized, the facility clearly distinguishes public and private functions. While the lobby exudes a refined character with elegant finishes and light fixtures, the workroom is treated more straightforwardly with exposed mechanical systems and machinery. Judging from the orderly way the services are laid out, from ductwork to lighting, the architects were obviously on top of every aspect of this project.

Credits

Teng & Associates, Inc., Chicago, IL
USPS, Office of Design and Construction, Washington, DC
USPS, Facilities Service Center, Chicago, IL

Honor Award for Design Excellence

Old National Highway Branch
College Park, Georgia

To break open the rectangular form of this 25,000 square-foot building, the architect uses a sweeping, structural arch to create a transparent, expansive public entrance. The vaulted lobby roof, skylights, and clerestories in the work area fill the entire interior with natural light for customers and workers. Located in one of Atlanta's busiest commercial areas, the building has a clear and inviting presence. It upholds the tradition of the post office as a place of civic prominence and community focus.

Jury Citation

This post office breaks away from the usual rectilinear solution with a wonderful long span arch that carries a vaulted roof over the lobby and joins up with a highly articulated box at the rear of the building. It is a refreshing design made up of quite simple elements, whose whole is greater than the sum of its parts. A muscular, three-dimensional character is strongly expressed and includes a feature the post office often tries to suppress—visual security galleries suspended over the work space that are articulated on the exterior. This building makes you want to go inside to see what makes it tick.

Credits

Nix Mann Viehman Architects, Atlanta, GA
USPS, Facilities Service Office, Atlanta, GA

White Rock Station
Dallas, Texas

This 12,000 square-foot post office is located on a two-acre site at the intersection of a commercial road and a residential street. Through the use of low-scale massing, brick detailing, screen walls, sensitive landscaping, and open spaces adjacent to the nearby homes, the architect minimized the impact of the facility and overcame community opposition to its construction. Inside, natural lighting from clerestories in the workroom area provide postal employees with a pleasant, efficient working environment. The facility was completed in 1987.

Jury Citation

The jury liked this solution because it reflects the Postal Service's new approach of inviting customers to use a facility at any hour, while still considering security. Glassing in the 24-hour lockbox space so that it can be observed from the street is very effective. The use of a transparent, curvilinear form to open up the public area is quite different from the traditional post office. The curved facade is achieved with simple construction parts and is refreshing in its departure from the usual boxy approach. The use of color to clearly separate the public area from the work spaces is a strong, simple design statement, and, in its own way, timeless. The site plan of this post office stood out from the other competition entries because it establishes a green space in the front of the building instead of having a parking lot right up against the building. From a planning standpoint, the ability to introduce a curved shape into the work space is an important variation and one of the key elements to the success of the design. This was the only entry whose workroom wasn't a rectangle.

Credits

Milton Powell & Partners, Dallas, TX
USPS, Facilities Service Office, Dallas, TX

Honor Award for Design Excellence

Post Office
Glendale Heights, Illinois

The 24,000 square-foot post office located in a suburban, industrial park was designed to be seen at a distance by people travelling rapidly in their automobiles. The building uses color and repeated forms to achieve high visibility for the Postal Service. The red, white, blue, and yellow facade is carried inside to create an equally dynamic interior. The building is a highly inventive solution to achieving a positive identity in an area with few landmarks.

Jury Citation

This project is commended for its high overall level of design in concept and execution. The jury liked the way the designers took advantage of the building's location to create a strong image within an industrial park through brightly colored materials, roof projections, repeated triangular forms, and an imaginatively patterned lobby. The building is so atypical for what a post office usually is, yet is instantly recognizable as a significant building in its setting. Patterned in a stars and stripes motif, it obviously is designed to represent an American flag and is exquisitely detailed in an industrial high-tech vocabulary. Instead of concentrating design features on just one part of the structure, the architect maintained a high level of craft and detailing throughout. This post office is pure joy.

Credits

Ross Barney+Jankowski, Inc., Chicago, IL
USPS, Facilities Service Center, Chicago, IL

Post Office
Julian, California

This post office captures the spirit of its locale—a turn-of-the-century gold mining settlement—and has become a civic anchor for this rural California community. The structure was sited to reinforce the existing streetscape of the town's primary thoroughfare. The front door faces the street under an extended porch with a fence reaching toward town. By taking the time to study the community and its history, the Postal Service has designed a facility that clearly exemplifies its policy of being a "good neighbor."

Jury Citation

This is a marvelous design that echoes the character of a rural desert community, which until recently was fading into a ghost town. The false front of the post office sympathetically relates to its context and the Western vernacular of the existing buildings in an extremely effective way. The building strongly indicates that it is a post office but does so in a way that is compatible with its surroundings.

Credits

Keniston & Mosher Architects, Inc., San Diego, CA
USPS, Facilities Service Office, Los Angeles, CA

Post Office
Kings Mountain, North Carolina

This new facility in Kings Mountain, NC, population 9,713, perpetuates the historic image of the post office as a significant public landmark and center of community activity. Striking a balance between cost-conscious, functional space and grand, inviting public architecture, this 12,364 square-foot facility houses the functional postal operations in an efficient, brick box and provides a bold, classical colonnade along the street. The result is a facility with visual prominence and strength on a modest budget.

Jury Citation

This design was typical of many entries in its frontal articulation of the public area of the post office and its simple treatment of the staff areas in the rear. The jury felt it was the best example of this characteristic separation of public and private functions in the competition. The building is designed to human scale, and effectively distinguishes public and staff areas. While the massive work area is treated as a plain box, the customer service area is greatly emphasized, treated as an elegantly detailed front porch related to the community. The architect achieved a high level of design with simple, low-cost elements: a concrete colonnade, a fiberglass arch, and brick-enclosed box.

Credits

The FWA Group, P.A.
Charlotte, NC
USPS, Facilities Service Office,
Atlanta, GA

Manhattan Vehicle Maintenance Facility
New York, New York

This bold, three-story building occupies an entire city block (3.3 acres) near the Hudson River on the west side of New York City's Chelsea neighborhood. It serves as a central fueling, washing, repair, and parking facility for 650 postal vehicles. Constructed of reinforced concrete, the building takes part of its form from the piers and ships of its waterfront location. The exterior of the building is unified by a ribbon of red metal panels, surrounded by bands of dark gray louvers and white metal panels. Its horizontal lines and soft corners allude to the art deco facade of a nearby building. The overall design transforms an ordinary maintenance facility into a vibrant, high-quality building that enhances the neighborhood and the image of the Postal Service.

Jury Citation

On 11th Avenue in Manhattan, near the Hudson Riverfront, sits this fantastic building that recalls an ocean liner in the vertical expression of its mechanical services and streamlined profile. Strong and inviting, its composition of vehicle ramps, curve-edged volumes, and mechanical stacks is arranged so that the building does not appear massive on the street.

The high-tech design is unified by a consistency of materials, detailing, and color that are three-dimensionally considered and create a real sense of excitement in the neighborhood. For such a mundane building type, this facility celebrates its purpose with very strong forms and proportions, almost to the point of monumentality.

Credits

Haines Lundberg Waehler, New York, NY
USPS, Office of Design and Construction, Washington, DC
USPS, Facilities Service Center, Windsor, CT

Honor Award for Design Excellence

Northside Station
Palm Desert, California

The location of this facility in the harsh, low-desert climate of the Coachella Valley of southern California significantly influenced its design. A durable concrete masonry wall system, white membrane roof, and metal trellis help offset natural heat gains. Exterior masonry in earth colors and stepped, blue trellis reflect the jagged mountain background. This 32,000 square-foot post office was completed in 1989. It replaces an overcrowded, older facility and provides customer retail services as well as local carrier operations for the community.

Jury Citation

This building is interesting in the way it takes a small standardized form and breaks it up from the streetscape into a series of terraces related to the surrounding landscape. The striking stepped profile of the building strongly echoes the mountains behind it.

The introduction of natural light into the post office through skylights is an excellent feature, which draws the public into the building. A gentle transition of scale is achieved between the front and the higher bays of the back. The building seems genuinely user-friendly. Its use of split-face concrete block in warm colors is very sympathetic to its desert setting. The resulting combination of color, texture, and materials produces a very fine design.

Credits

Wolff/Lang/Christopher
Architects, Inc.,
Rancho Cucamonga, CA
USPS, Facilities Service Office,
Los Angeles, CA

Frankford Station
Philadelphia, Pennsylvania

The Frankford Station Post Office serves customers within walking distance of a major commercial district as well as customers arriving by automobile. On a very small site, it replaces two smaller nearby facilities in an older, mixed-use community. This new post office of 22,000 square feet was completed in 1988. It is massed into three zones of activity using forms that reflect the surrounding community. The result is a post office that creates a positive civic presence, adding vitality to a deteriorating community.

Jury Citation

This post office celebrates the typical Philadelphia streetscape in form and materials. Clearly separated into two structures—one for the public and one for the staff, the building breaks down the scale of the program to relate well to its context. It is designed to sensitively relate to the immediate neighborhood in echoing the gabled form of an adjacent church. Although the entrance is located on a side elevation, the building carefully maintains the existing street wall.

Inside the building, the relationsnip between work spaces and public areas is well defined. The lobby is not the usual flat-ceilinged, antiseptic space but a skillfully detailed, low-tech combination of colorful steel ducts and lighting. The architecture throughout is very carefully considered; the work room lighting, in particular, is excellent. The building seems good for its neighborhood and promises to generate more local interest in restoration and new construction in the area.

Credits

Agoos/Lovera Architects,
Philadelphia, PA
USPS, Facilities Service Center,
Philadelphia, PA

Honor Award for Design Excellence

Adaptive Reuse

Mt. Pleasant Station
New Bedford, Massachusetts

Originally constructed as an automobile dealership, this building was converted into a post office in 1987. Located on a busy commercial strip, the building successfully competes for visibility by using a bold, red sign across the front to form a large entry canopy that also serves to shelter customers. Existing features that were retained include exterior and interior walls, openings, bathrooms, and the sprinkler system. This 30,000 square-foot project is an excellent example of adaptive reuse on a tight budget.

Jury Citation

This adaptive reuse of an existing industrial warehouse is a controversial project because of its difficult site on a highway. Located on a commercial strip, this post office is surrounded by gas stations, chain stores, and fast food outlets. We applaud this project because the architect understood the nature of the site and succeeded in establishing a strong, graphic statement that competes with its neighbors. Adapting an existing metal shed was difficult to tackle, but the architect did an excellent job of creating a clear entrance and good interior spaces. A bright red sign undeniably signals that this building is a post office.

Credits

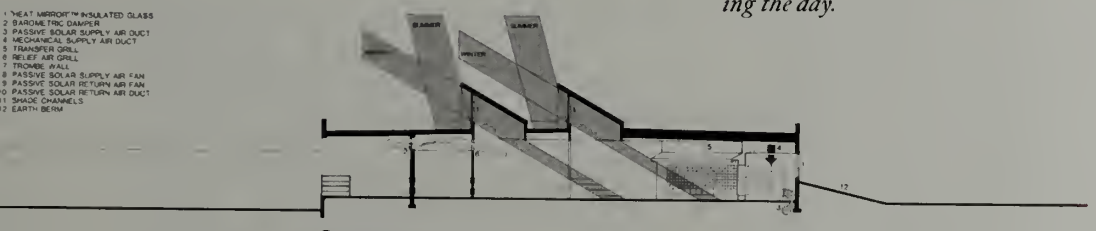
McKinnell McKinnell & Taylor, Inc., Norwell, MA
USPS, Facilities Service Office, Burlington, MA

Honor Award for Design Excellence

Energy Conservation

Post Office
St. Johns, Arizona

This modest facility in rural, northeast Arizona is constructed of durable, low-maintenance materials and is designed to be energy efficient. It uses a passive solar energy wall to provide 55 to 70 percent of the daytime heating requirements and a portion of the nighttime heat load. The building faces east to protect customers from the prevailing northwesterly winds and to use the morning winter sun to melt ice and snow. Man-made earthen hills on the north and west sides of the building insulate the building and reduce energy consumption. Building overhangs allow heat gain during the winter and shade the glass in the summer. South-facing clerestory windows allow light into the workroom that accounts for almost half of the building's interior space. The windows virtually eliminate the need for artificial lighting in the workroom and public areas during the day.



Section A

Section B

Section C

Jury Citation

At a time of great concern about energy conservation, this design produces a significant structure that shows what can be done about energy conservation in a very modest structure. The post office happens to be in Arizona, but it would be equally effective in any southwestern climate. And beyond energy conservation, the building presents a very handsome design of concrete block and cedar that sits well in the landscape. The active energy-saving elements are not treated as superficial additions but are truly integrated with the structure. They are tools used by the architect to enhance the design.

Credits

Michael Shelor, Architects, Phoenix, AZ
USPS, Facilities Service Center, San Bruno, CA

Honor Award for Design Excellence

Interior

Courtroom A, U.S. District Court
Denver, Colorado

Courtroom A, located in Denver's Main Post Office, was returned to its original 1916 purpose and character. The space, which was converted into an auditorium in 1965, now is used by the U.S. District Court. The courtroom and support areas are located in a 1910 neoclassical building that is on the National Register of Historic Places. This project represents the commitment of the Postal Service to preserving and, where necessary, restoring its historic public landmarks for modern-day use.

Jury Citation

In this project, the post office doesn't occupy the whole building but acts as a landlord for a number of different uses. The jury commended the Postal Service's role in recognizing the potential benefit of this historic structure and maintaining its original use as a courtroom. In renovating several spaces in the building, the architect managed to create an impressive interior while respecting the original design of the historic room. The renovation of this courtroom is consistent to the point where it is difficult to tell what is old and what is new. It hangs together magnificently. We commend the architect's regard for the original fabric without contemporary reinterpretation. The furnishings are very well done, and the selection of chairs, tables, and finishes is equal to the quality of the architecture.

Credits

Hoover Berg Desmond,
Denver, CO
USPS, Facilities Service Office,
Denver, CO

Honor Award for Design Excellence

Interior

Rincon Center Station
San Francisco, California

When the historic Rincon Annex Station was converted into a lobby for the new, mixed-use Rincon Center, a new 14,000 square-foot postal station was constructed on the ground floor of the complex. The goals were to maintain the historic character of the building, and construct a quality, state-of-the-art post office. The station provides 3,000 lockboxes, ten service counters, a philatelic center, and museum display along with workroom areas, lookout galleries, and basement loading dock. The project was completed in 1989.

Jury Citation

This project was notable for its excellent internal organization and elegant finishes. Located in a section of a redeveloped historic post office, the new postal facilities required extremely long corridors. The designer scaled down the linear spaces using elements of color, pattern, lighting, and spatial variation so the resulting rooms don't seem like corridors, but more like fine interiors. Each of the post office's spaces—lockbox area, retail center, workroom—are distinguished by a different character. The public nature of the lockbox area, for example, is accentuated by a barrel vaulted ceiling. Overall, the design of light fixtures and finishes is of high quality. This project is a good blend of modern materials and historic interpretation.

Credits

Werner & Sullivan,
San Francisco, CA
USPS, Facilities Service Center,
San Bruno, CA

Honor Award for Program Excellence
Community Development

Rincon Center
San Francisco, California

Seeking to save one of its historic properties and to maximize long-term income, the Postal Service developed its Rincon Annex postal facility from a mail-sorting facility and parking lot to a dynamic, mixed-use project integrating office, retail, and housing with a one-acre open, public space. The project helped rejuvenate the area and reestablish a sense of neighborhood. The project took five years to complete, requiring extensive cooperation among federal, state, and local authorities. The project represents a well-balanced combination of social responsibility and financial acumen by the Postal Service.

Jury Citation

Although we had reservations about the actual design of this building, we were impressed with the Postal Service's ability to capitalize on an opportunity to use an urban site for a social purpose. Working with a developer, the Postal Service conceived a programmatic mix for this project that included residential and commercial uses, including the adaptive reuse of a historic post office.

Part of the development establishes a major housing project in central San Francis of which 50 percent is target for low- and middle-income families. The goal was to bri these families back into the city to take advantage of the strong cultural heritage of the place.

We were delighted with t Postal Service's recognition that it has sites and buildings downtown areas that have great potential for improvement in terms of converting them to highest and best use The fact that the agency is working with developers to increase the financial and social value of appropriate si is a concept we support. Future collaborations betwe the Postal Service, architects and developers should be carefully examined and explored to their full potenti

Credits

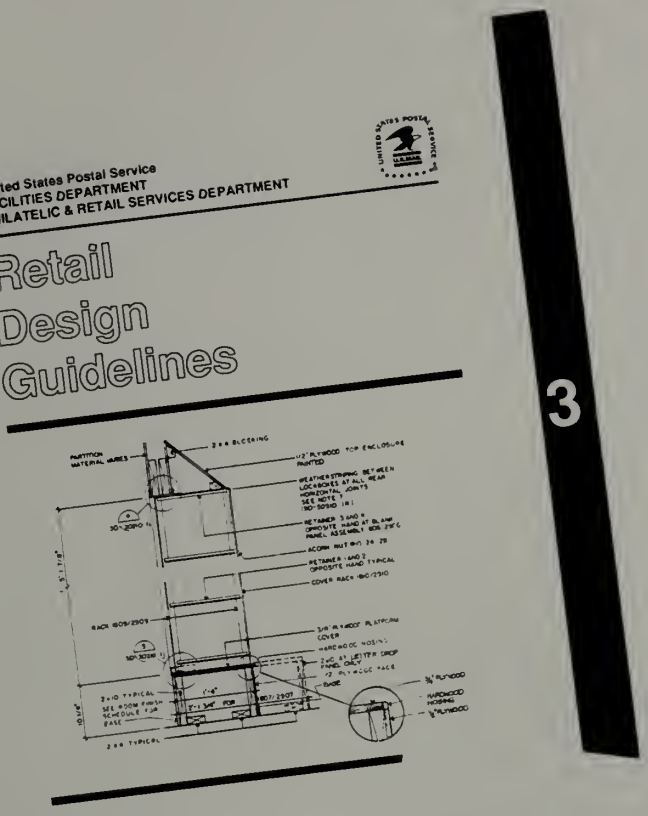
Rincon Center Associates
Perini Land and Development Company, San Francisco, CA
USPS, Office of Real Estate, Washington, DC

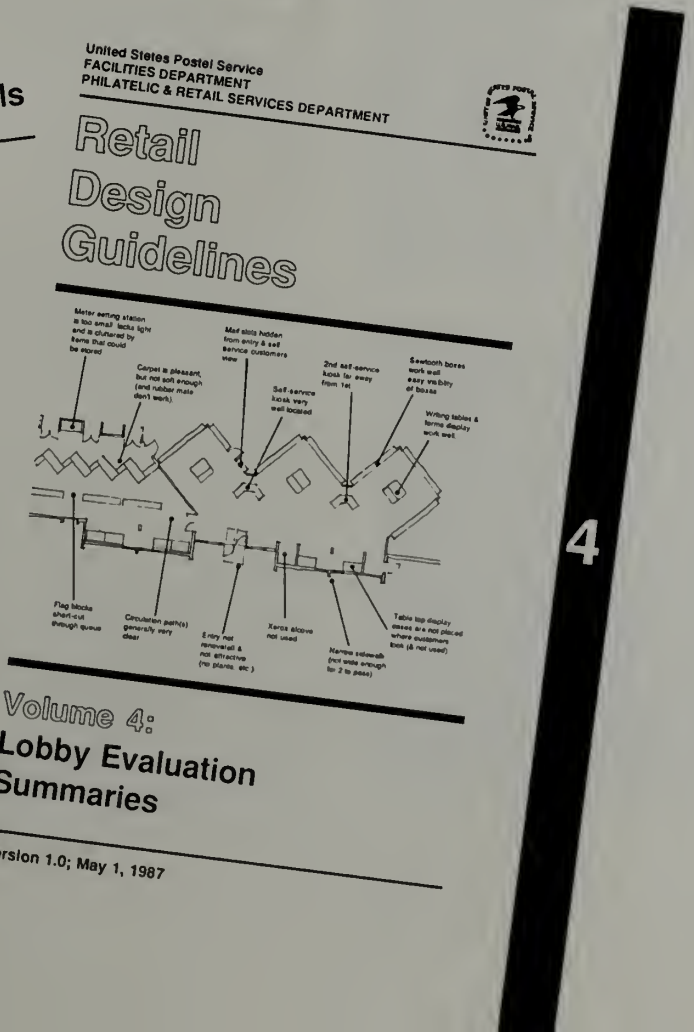
Honor Award for Program Excellence

Research and Guidelines

Design Aesthetics and Retail Design Guidelines Nationwide

A Design Aesthetics and Postal Image Study was undertaken to determine the public's and postal employees' image of postal facilities, whether that image could better support company goals of service and profitability, and the cost benefits of various design changes. The study led to the publication of the Retail Design Guidelines, which provide effective guidance for the renovation and design of postal lobbies. These guidelines are now in use for new postal lobby construction.





Jury Citation

At time when the Postal Service is competing with other sources of mail delivery in this country, the agency recognizes the need to improve the quality of the typical post office. This study was an obvious effort toward ensuring that future post offices would be more pleasant and user-friendly spaces. The report was very well organized and presented with photographs and graphics that appeal to architects and users alike.

We applaud the guidelines for their general recommendations that, while championing certain design features, still leave room for intelligent improvisation. The research provides a very simple, clear, and direct set of guideline suggestions and checklists that, if used effectively, will result in directly addressing a failure that appeared in a large number of the competition entries.

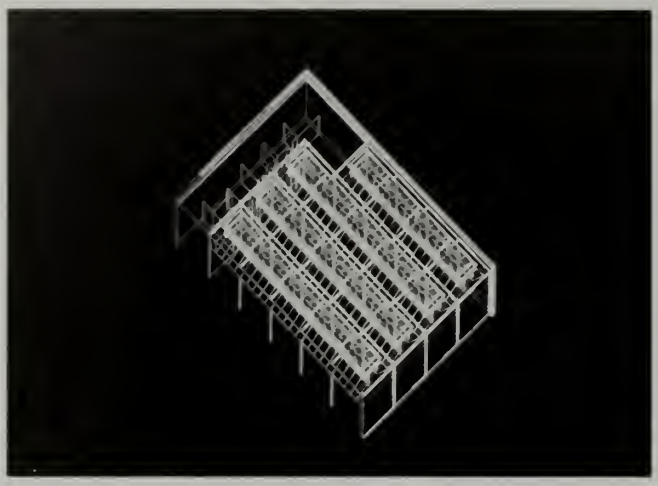
Credits

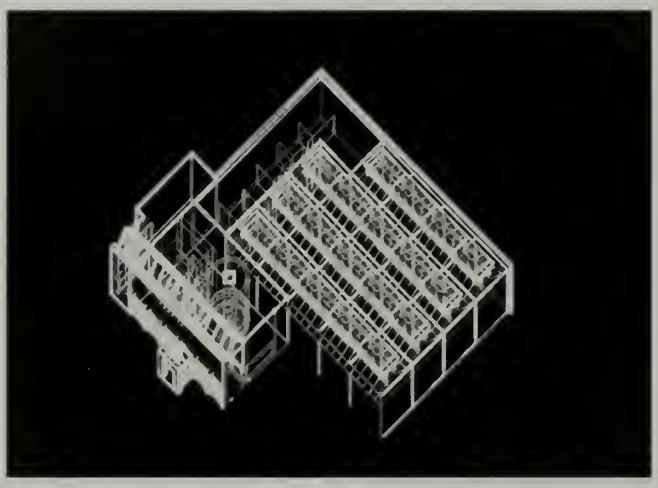
Jay Farbstein & Associates, Inc., San Luis Obispo, CA
USPS, Office of Design and Construction, Washington, DC

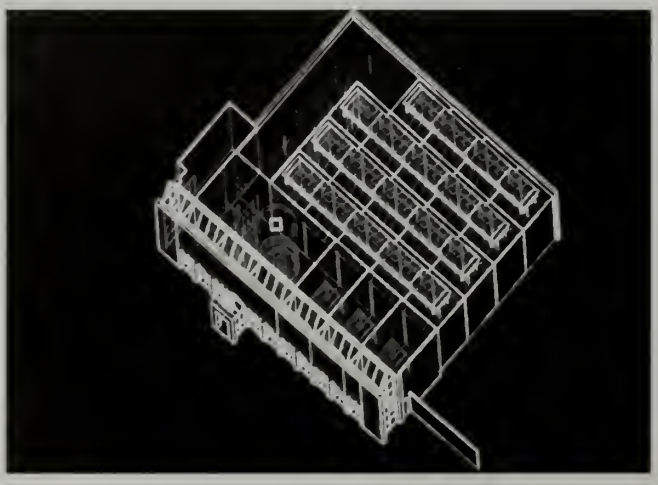
Citation

Program Development

Kit of Parts Nationwide







The Kit of Parts program uses computer-based "building blocks" to design new post offices of 8,400 to 35,000 net square feet. These blocks include workroom, administration, lobby and box lobby, carrier vestibule, and support function areas. By using the blocks and a computer-aided drafting (CAD) system, the basic plan for a post office may be arranged and rearranged to suit specific site needs. Each of the blocks has been planned in a variety of sizes to provide flexibility in meeting the needs of the local postmaster and community. The architect-engineer, using a CAD system, can quickly create complete working drawings for a new facility. This new approach has reduced design time an average of 67 percent from conventional methods.

Jury Citation

The Postal Service is faced with a vast building program that includes many small post offices built on a variety of different sites to meet very critical functions. The jury's citation of the Kit of Parts program is based on the recognition that the Postal Service must deal with the problems of managing such a large building program in a systematic way, while taking into account freedom for design, the ability to respond to local context, and local means of construction.

We believe that the process started by the Kit of Parts must continue and that future development must pay more attention to efficiency of construction and a much higher degree of design flexibility and variation. We hope that the program's assurance of functional success in the delivery of buildings and the time saved on programmatic organization can be redeployed towards the design process so that a post office better relates to its community and environment. Site-specific, climatic, and regional differences must be taken into account. One suggested way of achieving such regional variation is to give more autonomy to regional administrators to fine tune the design of the Kit of Parts facilities in order to make the post office more visually enticing to customers, and thus, more competitive with other delivery systems.

Such a new and experimental program undertaken by a governmental agency is to be highly commended. We encourage the Postal Service to continue its evaluation of this program.

Credits

JMGR Inc., Memphis, TN
USPS, Facilities Service Center, Memphis, TN

Photo Credits

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5 Steinkamp/Ballogg Chicago
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17 Colin McRae
18 Whittaker Photography

The United States Postal Service wishes to thank all of you who submitted entries. Your efforts help improve the quality of our buildings and the communities they serve.

This publication was produced under a cooperative agreement between Thomas B. Grooms and the Design Arts Program of the National Endowment for the Arts

November 1990